

* FROM * GERMAN * ART * ENCYCLOPAEDIA *

Enright, Malcolm, Australian graphic designer, collagist and artist book producer, art collector.*Brisbane 1949.

Enright's initial foray into advertising was in 1968 when he worked for the Myer department stores after study at the Central Technical College in 1966–67, he found full time employment with the firm. Subsequently he worked for Barry Dean's Press Etching studio 1970–71, LeGrand Advertising 1971, Jones Knowles 1972, Darcy McManus and Masius 1973. From 1974–1979 he ran his own art studio called 'fair dinkum graphics' servicing the big ad agencies and finalising this aspect of his career as creative director with Schofield Sherbon and Baker 1979–1985. Enright has been acting as a freelance business strategist & multi-media designer since that time. He designed the first issues of Eyeline Magazine #1-7 and the 'Fluxus and after' catalogue for the Queensland Art Gallery, 1993. In 2001 he and curator Susan Ostling collaborated on a travelling design show entitled 'Future Factor' which broke design rules and attendance records throughout the Australian Craft sector. He has also been involved in the design of numerous exhibitions for his partner, the contemporary jeweller & sculptor, Barbara Heath since 1987. He now works as their studio's p.a. and digital producer in collaboration with jewellers, designers, fabricators and artists plus his numerous mentoring activities & pet projects.

Enright served on the early committee of the Institute of Modern Art, Brisbane 1975–84 and has maintained a close relationship with that organisation since. He has curated or jointly curated several exhibitions of contemporary art in Brisbane: Institute of Modern Art 'New York/New York-Brisbane' 1977, 'No Names' 1983, 'Minimalism x 6' 1984, 'Robert MacPherson Survey Exhibition' (with Peter Cripps) 1985; University Art Museum 'Queensland Works 1950-1985' (with Nancy Underhill) 1985; That Space 'Outside Art N.Y.C.' 1986. He served on the board again in 2004.

Enright has been an assiduous collector of advertising graphics and photographic memorabilia, colonial hand made objects and found drawings he calls his 'urban archaeology'. He continues to produce his gently amusing artworks entitled 'Inseparables', which reflect his involvement with visual history, since 1982. These artworks rely for their effect on a satirical interplay of visual objects and words and their title. He continues to create artist books with this same ephemera, though (digitally now). He downloads (found) digital imagery daily and has collaborated with Tim Gruchy in New Zealand on a 'pink' viewing object that have called 'clem's lever', shown at Trish Clark Gallery in 2016.

He developed an important collection of contemporary Australian art from 1969, a large portion was sold by Phillips International Auctioneers, Sydney in 1999. This sale set a high benchmark for contemporary art in the secondary market here in Australia. The catalogue was accompanied by a web-based visual & relational database Enright created; fully documenting his collection with authors notes and further historical information. He donated upwards of 40 works unsold at auction to the University Art Museum, Queensland University in 2000. He continues to update his Artist Archive relational database which itself could easily become an educational resource as the smaller unsold artworks & expandable database cover contemporary art activities from the late 1960s. Material from this archive has surfaced in many curated shows and as recent as 2016 'ephemeral traces: Brisbane's artist-run scene in the 1980s' shown at the UQ Art Museum has refocused attention on this culturally significant era, thanks to many but particularly Peter Anderson. His main free time preoccupation now is writing and managing his blogs; www.viewersite.wordpress.com which reflects the productions of Jeweller to the Lost and Urban Archaeology, his design blog: <http://www.ephemeral-male.blogspot.com/> and his Tumblr & Flickr entities. His next move has been into Horological activities, collecting, repairing and conservation.

EXHIBITIONS (brief summary): (Individual), BRISBANE, Michael Milburn Gallery 1986, 1989, 1992 John Mills National 1987, ARTSITE 1990, QAG 1993. (Group); BRISBANE Power Corruption + Lies IMA 1997, No Names IMA 1983, CAIRNS, Palm Court 1989; SYDNEY, Milburn + Arté 1989; he has participated in artists' books + multiples fairs in Brisbane, Sydney and London through his involvement with Grahame Galleries + Editions since 1989.

COLLECTED WORKS: Queensland Art Gallery, Griffith University Gallery; Gold Coast City Art Gallery; numerous collections here & abroad.

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